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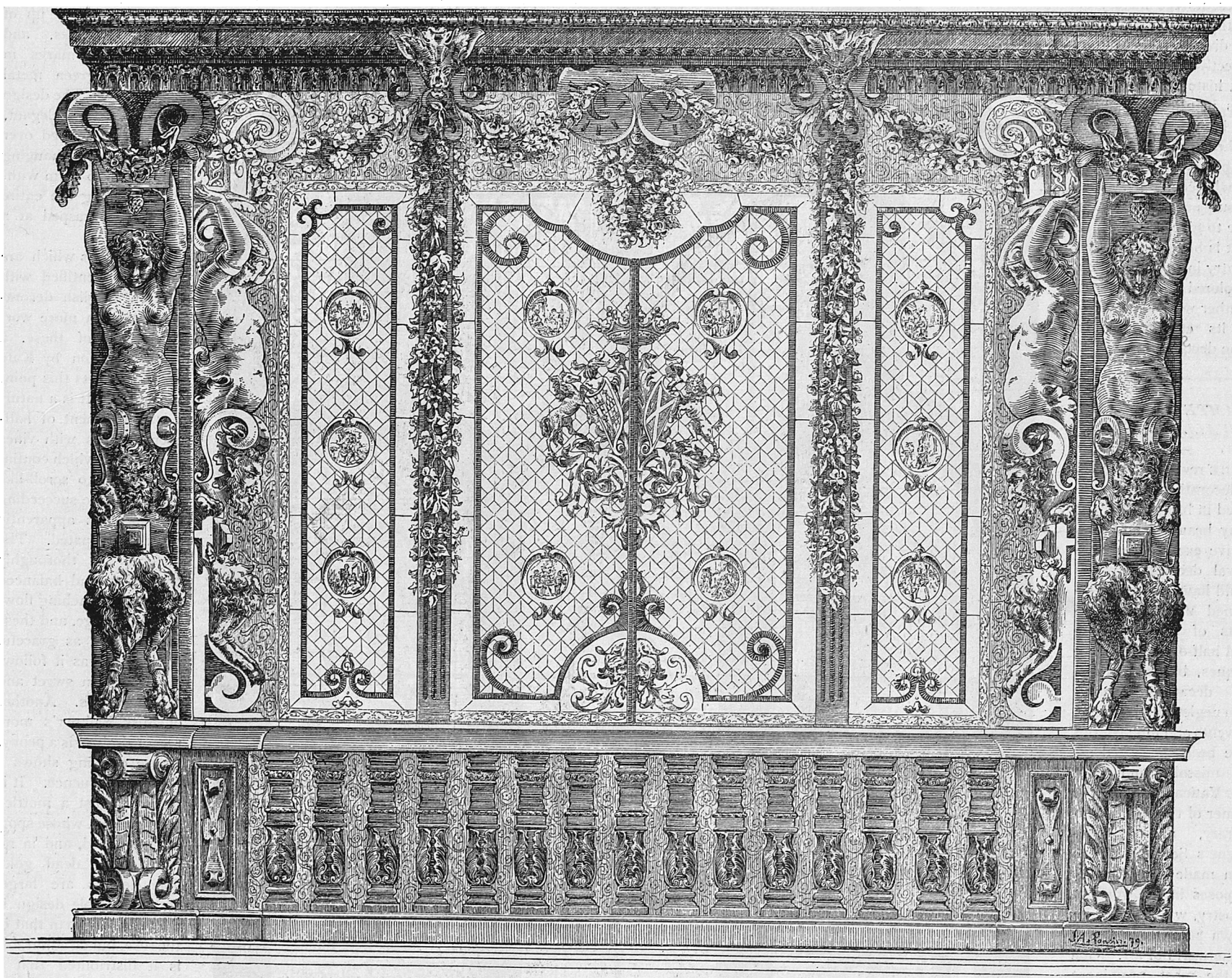
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this design, and one is glad to see the wild helianth and mullein taking its place. I have found here nothing more really creditable either as art or needlework than some unpretentious cushions and bracket-falls in greens and browns, oak leaves and Etna acorns, or Japanese pine with its long cones on dark unbleached linen. An invalid's cushion, stuffed with pine leaves, which have a soothing smell, is of this linen with binding and underside of bronze-green serge; the pattern of pine twigs and long cones in natural shades harmonizing well with the sober ground. Such work is best adapted to bring art craft into common homes, which require hangings and furnishings in durable material, clean and not absorbent, not readily defaced, and wrought in the best natural design and most careful finish. This work gives people pleasure in the things they must perforce use, which the piping choir angels

if it is not. I have seen one of the same sort, the work of Spanish nuns, in which all the dexterity and resources of needle and brush were combined in a wreath of Southern flowers, where petals and myrtle leaves were of ribbon, buds and flowers of embroidery, with miniatures painted on the satin, framed with spangles, gold thread and hair embroidering, and honeysuckles so painted as to blend with the needlework. The present design is romantically Italian—a cream satin ground with lyre and flowers and festoons of myrtle for centrepiece, in which all the favorites of Florentine gardens are culled, pink thorn, amaryllis and lupines, myosotis, purple jessamines, cape jasmine, fuchsia buds, more graceful than the open flower, golden laburnum, and wreaths of pinnate acacia leaves, all such that each floret or leaflet can be shown by a stitch of narrowest ribbon, not an eighth of an inch wide, but shaded

## FRENCH DECORATIVE WINDOW-GLASS.

ONE of the most distinguished glass painters of France, and doubtless the most original, is Maréchal, known to the world of industrial art as Maréchal of Metz. He acquired a European reputation as a pastel painter; but having been seized with a passion for glass painting he founded at Metz, with his friend Champigneulle, a factory which seems to have furnished half Christendom with glass. When the Franco-Prussian war delivered Metz to Germany, these two patriotic artists, not wishing foreigners to benefit by their work, exiled themselves from their native city to Bar-le-Duc, where their factory is now situated. Maréchal has very peculiar but not unreasonable notions concerning the process of glass painting. He claims that this art should share the progress of other branches



ARMORIAL WINDOW DESIGNED BY PONSIN. EXHIBITED AT THE PARIS EXPOSITION IN 1878.

and Tree of Knowledge curtains cannot, with the hand on one's heart, be said to do. Antique diaper and heraldic patterning is beautiful, and so is its damasking, which we want and covet. There is a bit of heraldic design here, griffins in gold-embossed embroidery on deep red velvet, which is justly admired by a few, and is worked of such size that the griffin appears more like an arabesque supporter, a true chimera than a recognizable creature. One could endure such pieces of work, in rich material, with their rich association, in a drawing-room very well.

One of the choicest of the things sent from abroad by members of the Society, who evidently carry its interests with them in their hearts, is a small piece of Italian ribbon-work, unfinished and yet in the frame. One or two very pretty examples of this were in the MacCullum collection of needlework, once shown at the New York Museum, and which ought to be there now,

so as to give the effect of water-colors. The stems are in close chain-stitch, with golden knot-stitch for the heart of each flower, and the loose flowerets dropped over the work and the brown spice buds in the corners are characteristic of continental design fifty years ago. It is rococo and sweet in its tender following of the natural hues and habit of the flowers. Such work forms exquisite fly-leaves for folios in art bindings, or covers for portfolios or any "objets de luxe." Thoughtful contributions of the best foreign work in any line, made by cultivated travellers on their journeys abroad, are worth a good deal of the trash that comes from specialists, and the Society has evidently a few such friends willing to think for it and search for it, instead of looking at it solely as a new source of diversion, which is a view from which too many Art Societies suffer.

SHIRLEY DARE.

of modern painting, and not be satisfied with reproducing the elementary work of past ages. The admirable windows which we illustrate, the "Chatelaine" and the "Fille de Champs," are produced by a process of his own invention, which may be broadly described as the superimposing in layers of different colored glasses, which are subsequently pictorially engraved by the action of acids. This ingenious work is further illustrated in the admirable St. Sebastian window.

M. J. A. Ponsin's large and imposing armorial window for a grand salon or gallery, shown on this page, is a very remarkable work. It contains more than ten thousand pieces of glass, and more than three hundred different shades of color. It is really a vast picture about twenty feet in length by nearly seventeen in height, set in oak, superbly sculptured. At each end are two caryatides sustaining a large sculptured cornice decorated with carved garlands of flowers, ending in



bouquets exquisitely finished. Similar bouquets appear in the decoration of the window itself, glass and wood blending together most harmoniously. A mosaic of glass sustained by wrought-iron framework forms the main portion of the window, and produces the richest effect. On this mosaic are ranged ten "cives de Venise"—Venice onions—of glass, on which are painted the different ages of man. The centre is occupied by a large double escutcheon of rich armorial bearings, with the motto "Patientia et voluntas." Below these escutcheons are two grotesque heads symbolic of ancient and modern painting. It is worthy of note that every known kind of painting on glass appears in this interesting window, which might be called the nineteenth century style.

The elaborate window executed by M. Hirsch represents the history of painting in France, the five divisions illustrating respectively genre, miniature, historic, mural, and glass painting. The design is well worth study.

These are a few of the notable works of living French decorative artists. In our next number we hope to give some idea of what is being done in this country in the production of colored window-glass, together with some hints for its employment in home decoration.

#### STAMPED-LEATHER WALL PAPERS.

THE revival of interest in decorative art has resulted in bringing to light many beautiful and suggestive examples of mediæval decoration which would have otherwise remained unheeded. Students of art have rescued half-obliterated arabesques, broken portals, and decaying capitals from neglected churches; convents and monasteries have been ransacked for old missals, and even the Vatican Virgil, the Homer of the Ambrosian Library, and Charlemagne's Scriptures have been made to serve new purposes in the world of industry, which has been drawn perceptibly nearer to the world of art. One of the most prominent results of this stimulus has been in the copying for modern use of old Flemish and Cordovan stamped leathers. These have served indirectly several purposes besides that of affording decorative designs. The chief of these is in suggesting a substitute for the leather itself. The difficulty with leather has always been its tendency to expand and contract, which constantly interfered with the unity of the design. That which has largely taken its place is a paper, partly composed of parchment, which it chiefly resembles in its qualities. It is thick, of firm body, tough, and yet flexible. Its treatment is similar to that of the leather, with the exception that it is finished off the wall, whereas the leather was first hung before being treated by hand. The paper is bronzed and then lacquered, which secures the effect of oxidation. The design is given by an impression which throws

it in relief, and the color is afterward applied by hand.

Both France and England have made great advances in the manufacture of papers in imitation of stamped leather. These leave but little to wish for, and they are taking the place of the stamped leather more and more every year. Their artistic treatment in the two countries is altogether different. In France the artists either copy fine specimens of the leathers which are found in the Cluny and other museums, or get their inspiration from these old designs. They have reproduced many of the patterns of the French and Italian Renais-

example, is a Renaissance decoration designed by the late Viollet-le-Duc. It consists of a gold ground covered with floriated scrolls, terminating in dragons and other apocryphal beasts. The color is lively and warm, and the design in itself is agreeable and full of interest. But, judged by the part a wall hanging is to take in interior decoration, the ornament is too boldly asserted, and its repetition is so evident that it soon becomes wearisome, losing that grace of expectancy which nowhere holds more charm than on the walls which inclose us every day. Furthermore, the design is so widely distributed that it becomes broken and lost

when pictures and other objects are brought against it. This objection the English papers secure themselves against. Here is also an English decoration inspired by the Renaissance. It is made up of scrolls, peacocks; and cupids, with marks in gold on a green metal background. The design is not only very elegant, but is well balanced over the surface, changing from form to form without permitting the entire idea to be grasped at a glance.

The designs which are especially identified with modern English decoration are even more worthy. One of these, a rose decoration by Kate Falkner, meets this point admirably. It is a naturalistic treatment of half-opened roses with vines and foliage, which continually fall into scroll-like curves, whose succeeding movement is apparently never anticipated. The surface is thoroughly broken up and balanced with the branching flowers and foliage, and these are in effect as graceful and natural as if following their own sweet and aspiring ways. Another of Miss Falkner's more recent designs is a peony, whose drawing shows a Japanese influence. It is placed against a mottled gold ground, whose spots are burnished, and in relief against dead gold. The flowers are large, and the whole design is much bolder than that of the rose, but so admirably is it distributed that it loses none of its virtues as a background. A design after the Japanese by Dr. Dresser introduces butterflies with pomegranates and other fruits, together with foliage. This is also finely treated,



WINDOW PAINTED BY HIRSCH. "HISTORY OF PAINTING IN FRANCE."

sance with great elegance, and have based on them new and interesting designs. The English, on the contrary, have been much more independent and original in their decorative work. On these papers the pre-Raphaelites and the apostles of South Kensington have left their indisputable marks, as they have done in other directions. What is especially worthy of recognition is that the English artists always keep in mind the subordination of the decoration to more important ends.

It is interesting to compare in this respect the best English and French work among the various specimens to be found at C. H. George's, in Broadway. Here, for

and keeps up in the variety of forms that element of unexpectedness which the rose gives in its changing curves. Simply as a background must be mentioned a purely Japanese design in gold, in which butterflies and chrysanthemums are brought together without any intervention in a system of curves which cover the entire surface. Here the education of the eye is carried on with great subtlety, the design only appearing after some observation.

Another design, which has been used with fine effect in the reading-room of the new Union League club-house, is the sunflower. This appears in gold on a bronze surface, and on a deep red ground in basket